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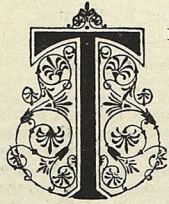
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THE DECORATOR AND FURNISHER.

AN OCCIDENTAL INTERIOR.

BY C. W. CLARK.



HERE are few American gentlemen who have not at some time in their lives visited our great West, and whether from the exigencies of health, pleasure, or finances, have resided for a time on the frontier.

No matter if the experience is gained at a mining camp in the mountains, a stock ranch on the plains, or beside a bayou in a southwestern State, one's eyes will be surely opened to the fact that men of culture and refinement often live "far from the madding crowd," and college graduates consort with untraveled natives, old "globe trotters" are found in cosy though temporary quarters, and barbaric comfort is sought and obtained by those whose tastes are trained.

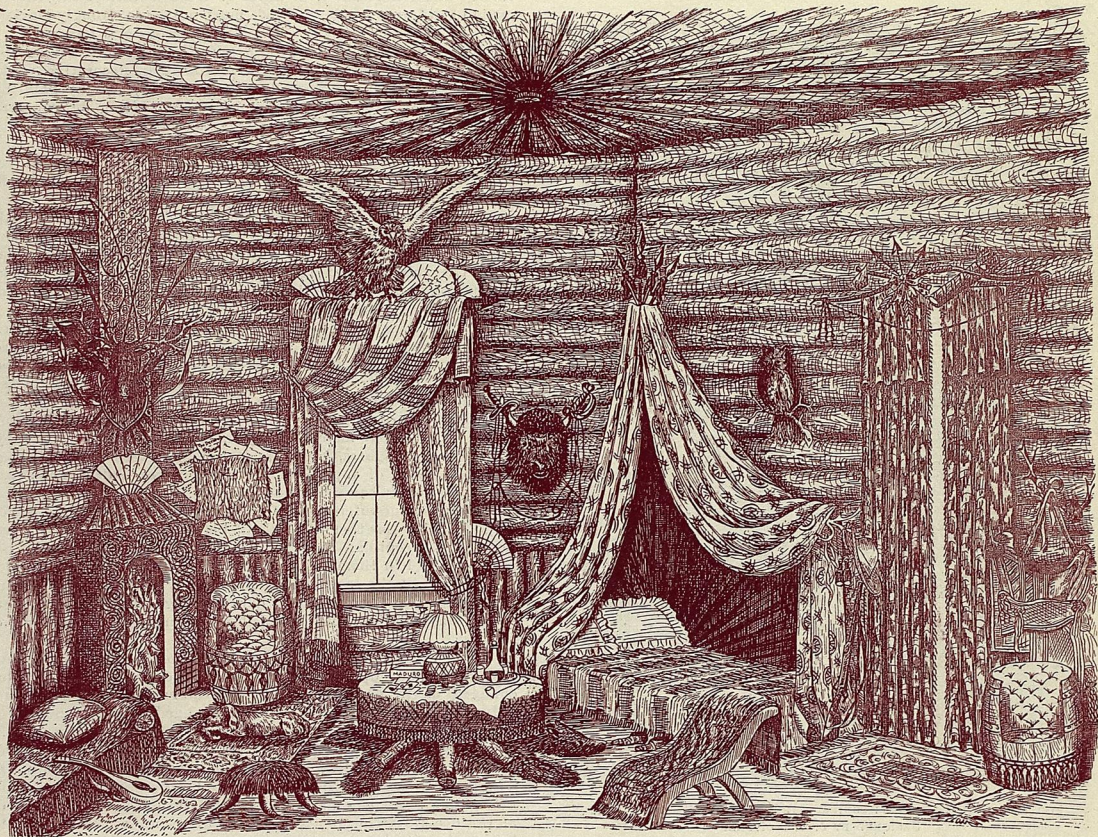
As a suggestion to men at college or to those anxious to fit

ably, should be placed on end, when it will be found to burn better and prove more cheerful; and there is no restriction as to height. Any good mason can construct a flue in a corner and conduct the same to a proper outlet, and the work as near as possible should imitate the sun-dried *adobe* or blue clay of the West. The windows should be deeply recessed and draped with Navajo or Indian blankets, Mexican serapes or plain colored California blankets.

The Navajo blankets range in price from \$5.00 to \$150.00, and with their broad stripes of solid colors or fantastic designs and fringed ends are indeed an adornment to any interior.

The California four point blankets are solid blue, red or grey, weigh seven to nine pounds, cost a dollar a pound, and draped over antelope horns, an Indian lance or spear, held back by a bunch of arrows, a tomahawk or ram's horn, afford a very rich and unique effect. On a very large pair of elk's horns in another corner sombreros, quilts, chapperarrios, saddles, bridles, lariats, spurs and revolvers find a resting place.

The walls are ornamented with antelope horns from which guns, rifles and accoutrements are suspended. A smaller pair of eight or ten point antlers sustain the owner's lorgnettes, fishing



AN OCCIDENTAL INTERIOR, BY C. W. CLARK.

up snug bachelor apartments, and desirous of getting out of the beaten trail of house decorators imbued with ideas of Renaissance, Moorish or antique styles involving the outlay of a very considerable amount of money, with no particularly novel feature, I venture to offer this sketch of a home suitable for the masculine enjoyment of a college, professional or business man who has not yet taken to himself that sweet partner whose graceful touch will always make a palace of a hovel, a home of a hut.

The walls and ceiling can be made of *Lincrusta*, Walton *au naturel*, the floors of puncheons or hewn logs, or common boards or inlaid woods always uncarpeted, except for antelope, bear, buffalo, sheep or wolf skins or bits of rag carpet, gunny sacks, or possibly Turkish or Smyrna or Daghestan rugs.

In one corner of the room an open fireplace, not always easily constructed in a modern house, but when properly built a joy throughout the winter.

Nothing will so remind one of the border as a narrow corner fireplace, its width being contracted. The fuel, wood invari-

tackle or hunting coat. A plain piece of calfskin, hairy side out, nailed or tacked along the lower edge, the top held back by loops of braided whip lash, forms an excellent receptacle for newspapers, etc.

The furniture may consist of many pieces and each one a most decided novelty, to many unlike anything ever seen before.

If one has the inclination and a few tools the pleasure of building this furniture himself will be ample recompense for his time and trouble.

For a bed, a divan covered with a wolfskin robe, a California blanket or buffalo skin, and if the idea takes, an Indian tepee of plain canvas, or birch bark or fancy blankets on poles, may set over this and be a quiet nook for lounging or repose.

A round or square table, with rustic legs, top plain or covered with an Indian embroidered robe or blanket, will be a pleasant place to congregate about a social game, and a Rochester lamp or gas from an antler bracket will afford light in addition to the cheerful fire.

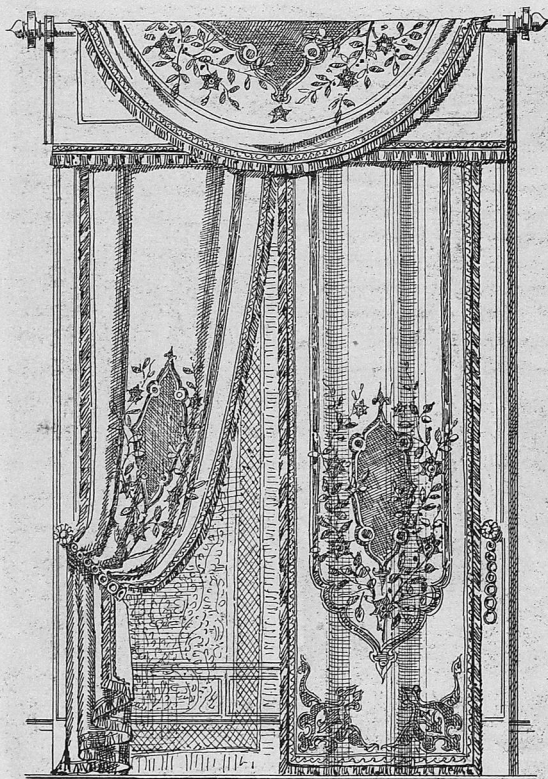
THE DECORATOR AND FURNISHER.

Of chairs, quite a variety can be gathered to suit most any taste. Here a horn chair made of polished cattle horns, together with a footstool of the same covered with the hide—the hairy side out.

These and the old-fashioned and comfortable barrel chairs made of a pork barrel, sawed out properly and laced with strips of green cow hide, which dries as tight as a drum-head, and upholstered with sheepskin in a fancy manner, inside tufted, makes a surprisingly easy chair to sit in. A log hewn correctly, with pegs driven in for hind legs, makes a very rustic armless chair. A few pieces of pine, a bit of tough canvas, and a little skill as a carpenter, will make another easy camp chair—these, and if the fancy dictates something else, the fancy horn chairs and footstools can be added.

Indeed, this idea of barbaric Western splendor, with its wild effects, will be found to grow upon one's taste until not only can comfortable quarters be gotten up but luxurious as well, and best of all not like every one else, and thoroughly American if that is desired.

Buckskin and cord trousers, cloth shirts, moccasins, top boots, soft hats, and more or less freedom from restraint, are a fit accompaniment to this kind of a home it is true, but when a



PORTIERE OF VELOURS MEISSONIER, ENRICHED WITH CLOTH OF GOLD,
DESIGNED BY J. P. McHUGH.

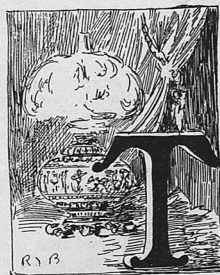
man is in the perfect enjoyment of good health, tired of the shackles of effete civilization, surrounded by good books, trophies of the chase and pleasant companions, he will then thoroughly appreciate an occidental interior.

TO LINE OLD PAINTINGS.—Make a temporary stretcher, and let it measure on the inside a little larger than the outside of the picture about to be lined, and on it stretch some unbleached calico; trim the picture square, and cut off all the old nails and ragged edges. Oil a piece of paper the size of the picture with linseed oil, and lay it on a flat surface, then lay the picture face downwards on the oiled paper, and coat the back with glue until there is sufficient to stick well; then lay the unbleached calico on, rub well with the hand, and iron with a not too hot iron till quite dry, putting a piece of paper between the calico and the iron. When the picture is quite dry, it is ready for the new stretcher, which should have two cross-bars.

COLOR IN DECORATION.

BY HENRY W. FISCHER.

(Second Paper.)



HERE are many rooms in nearly all households where the color combination is such that they ought, always, to be kept dark during the day, while, in the evening, when illumined by the soft rays of yellow lamp-light, they become very attractive.

The consistency of color combinations is always very much more perfect, if the decorations themselves, are made matters of secondary interest or shall make only a quiet impression.

If the walls contain imposing pictures, they must not contain any color elements which will clash or interfere with these pictures. The grain-figures, or fibres of a book-case, or *chiffoniers*, made of different kinds of wood, must not be so strongly marked that the collection of colors interferes with general harmony.

Nature is the great perceptor, and from her, after all, must all things in decoration be learned. And if, in decorative work, we do not try to improve on her too much—such as by painting blue an object which should be green, or making brown that which should be black—we are pretty apt to keep safely within the limits of color-harmony.

There are, of course, some things which are improved by polishing, or varnishing; but there are not many which are made better by a too wide departure from natural colors.

Aside from the fact that all of this is in conformance with good taste, we must remember that it is, too, something far higher and better than this: a rational and logical unification with the sublime and manifold laws of our great and good brother nature, whose spirit and sympathetic subtleties, all true decoration symbolizes.

Our common evil of bad taste, the arrangement of pictures in dining-rooms, needs a word of warning. When these are made to represent fruits, they should not be set back into the wall so as to counterfeit reality. In all the various crimes against taste, nothing is worse than this.

Another debauchery, in this same line, is in the fashion which some people have of so painting their ceilings that they are projected figures, vaults and arches. There should be no nauseous smack of superficial imitation in home decoration—all should be genuine there, if nowhere else.

When the mountebank appears before an intelligent audience, he politely informs them that all of his seeming wonders are mere tricks and deceptions, and that witchery and diablerie have no part or parcel in them.

And so, on the same principle, the lady of the house should banish from her guests, and her growing children, all ideas of the false, morbid and blandishing allurements of the dime museum.

By judicious and artful coloring the real nature, tone and even texture of an object may be so effectually concealed or changed as to deceive an ordinary observer. But the true nature of an object should never be changed in this manner.

It is, however, proper in some cases that the texture of an object should be changed by art, yet in such cases the modern craze for imitation should be controlled and kept within bounds. The decoration of the inside of a cup by gilding or other artificial means, may be eminently appropriate if the cup is intended as the decorative adjunct or component of an undisturbed collection, but if placed upon an *etagère* or sideboard where it may be susceptible to use, its decoration is soiled or destroyed, and its falsity becomes so soon apparent as to make it in such a case eminently improper. In the one instance the deceit would be excusable as the wearing of a celluloid collar might be excusable in a gentleman as the necessity of a certain condition, while the other instance would be as unexcusable as the wearing of paste diamonds by that same gentleman.

In the atelier of an artist imitation is usually sanctioned for its purpose is evident, but when done in a parlor for the mere end that display or appearances be attained then it is obtrusive and objectionable. A striking instance of this lapse from taste is in the realistic painting of an imitation plastic ornament upon a ceiling with all its shadings and unreal relief. When the light strikes this imitation it is shown up in all the naked untruthfulness of its being.

And aside from the unworthiness of this imitative form, it is an expensive phase of decoration, inasmuch as its constant presence becomes tiresome and it wears its possessors into its final annihilation.

The fugitiveness and transitory existence of the false is suggested in the *débris* of moving-day, in the limbless statuettes